

Once

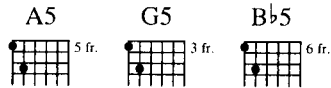
Music by Stone Gossard
Lyric by Eddie Vedder

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Moderately ♩ = 72

Intro

N.C.



11

(keyboard effects and drums)

Gtr.1 *mf* (steel drum sound)

T
A
B

3 3 4 4 3 3 3 4 4 3 4

* steel drum effect is achieved with a flanger

Fdbk. *p* < *mf*

Gtr.2 Fdbk. *mf*

3 3 4 3 4 3 3

Moderate Rock ♩ = 116

Dsus4

Dm

10

* slapback from digital delay

f

3 3 3 3 1 1 1 1
3 3 3 3 3 3 3 3
0 0 0 0 0 0 0 0

(Dm) Dsus2 Dm G/D Dm 6 Dm/Bb

1 1 1 1 1 1 0 0 0 1 1 3 3 1 1 1 1 1 1 1 1 1 1 1
3
0 0

5 3 5

* Bass plays Bb

Gtr.3 A (octave) *f* A phrygian

P.M.---

0 2 2 2 3 2 3 7 3 2 3 2 0 0 2 2 2 3 2 3 7 3 2 3

mf ◇

P.M. *mf*

Verse
N.C.

1. I ad - mit it what's to say. ___
2. Oh try and mim- ic what's in- sane. ___

P.M. P.M. P.M.

w/Rhy. Fill 1 (2nd time only)

(Yeah.) I'll re - live it ___ with- out pain. _
I am in it ___ where do I

P.M. P.M. P.M.

Rhy. Fill 1

Gtr. 2 Gtrs. 2 & 3

T
A
B

stand? Mmm,

P.M. P.M.

0 2 0 3 2 3 2 x x x x 9 x x 0 2 0 3 2 3 2 x x x x 7 x x

Pre-chorus

(A5)

Back-street lov-er on the side of the road__ I got a bomb in my tem-ple that is gon-na ex-plode__ I got a
In-di-an sum-mer and I hate the heat__ I got a back-seat lov-er on the pas-sen-ger seat__ I got my

Gtr. 2

2 2 3 2 3 2 3 x x 2 2 3 2 3 2 3 2 3 2 3

0 0

Gtr. 3

2 2 12 0 0

Bb5

six-teen gauge bur-ied un-der my clothes__ I play._____
hand in my pock-et so de-ter-mined dis-creet__ I pray._____

(12)

2 2 3 2 3 2 3 2 3 3 3 0 3 3 0
0 1 1 0

Chorus

*G5 *Dsus4/A Dm(add4)/A *B \flat *B \flat /C C9 G5 *Dsus4 Dm(add4)

Once up - on a time, ____ I could con - trol my - self. ____

Gr. 2 & 3

3rd time play simile

* Bass play G * Bass plays A * Bass play B \flat * Bass plays C * Bass play D

B \flat B \flat /C C9 G5 Dsus4/A Dm(add4)/A B \flat B \flat /C C9

Ooh, once up - on a time, ____ I could

G5 Dsus4 Dm(add4) B \flat *To Coda* \oplus

lose my - self, ____ yes. ____

w/Fill 1 (2nd time only)

Gr. 3 cont. in slashes

Fill 1 Gr. 4

w/wah wah

T
A
B

5 8 5 8

Guitar Solo

Gtr. 3 A5 G5 A5 G5

Gtr. 4 (w/wah & distortion) full full full full

8va. loco

wah wah off full full full full full

let ring - - - -

Bridge

w/Fill 2
(4) 5fr. G

(end Rhy. Fig. 1)

B \flat 5 A5 Rhy. Fig. 1

3fr. open (5) 4fr. 3fr. (4) 5fr. 3fr. open (5) 4fr. 3fr. 5fr. 7fr. (3) open

F D C \sharp C G F D C \sharp C D E G

Gtr. 2 let ring - - - - -

Fill 2

Gtr. 4

T A B

10 (10) (10) (10) (10)

* slapback from delay

N.C.

let ring -----4

8 8 8 8 6 0 6 5 0 8 7 7 7 7 6 0 6 5 0 5/7

w/Rhy. Fig. 2 (twice)

3fr. op

en ⑤ 4fr.

3fr.

5fr.

w/Rhy

Rhy. Fig. 2

G5

Ooh.

8va.
N.H.

8va.
N.H.

Gtrs. 2 & 3

 \mathbf{f} (w/distortion)

N.H. N.H.

CODA

G5

(A)

(Am)

B♭(#4)

C

Once

up - on a

time

I

could

Rhy. Fig. 3

[illegible]

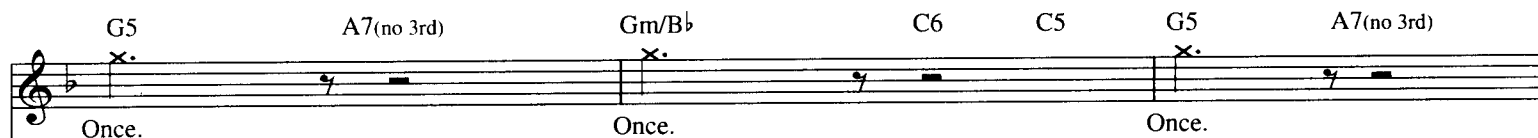
w/Rhy. Fig. 3



(end Rhy. Fig. 3)

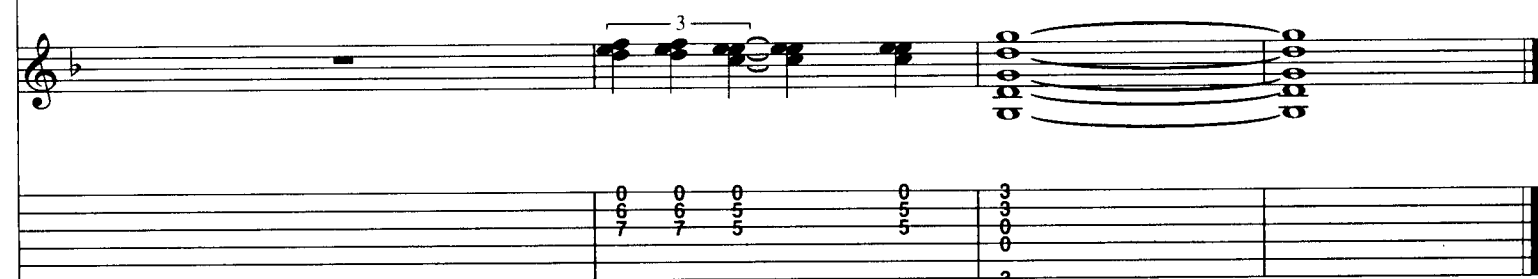
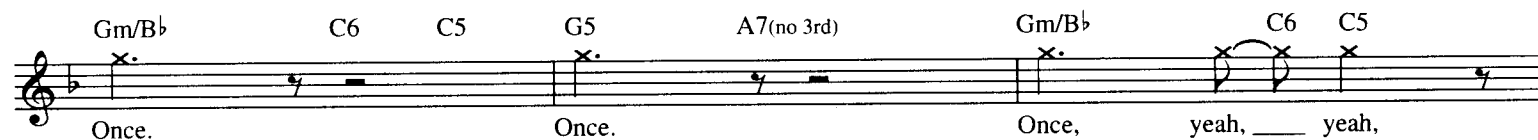


w/Rhy. Fig. 4 (2 1/2 times)



Rhy. Fig. 4

(end Rhy. Fig. 4)

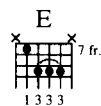
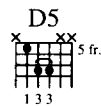
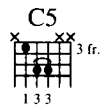
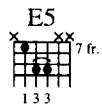


Even Flow

Music by Stone Gossard

Lyric by Eddie Vedder

Tune down 1/2 step



Moderate Rock ♩ = 108

Intro

N.C. (E Mixolydian)

Gr. 1 *f*

Gr. 2 *f*

TAB

Gr. 1 TAB: 12 7 5 7 7 0 0 6 5 3 0 7 5 7 7 0 0 6 5 3 0

Gr. 2 TAB: 9 7 9 9 9 0 7 5 7 9 7 9 9 9 0 7 5 7

TAB

Gr. 1 TAB: 7 5 7 0 0 6 5 3 0 7 5 7 5 3 0 3 5

Gr. 2 TAB: 9 7 9 9 9 0 7 5 7 9 7 9 7 5 7 5 7

mf

* P.M. --- 1

P.M. --- 1

P.M. --- 1

TAB

Gr. 1 TAB: 0 x x 7 10 x 5 7 x 5 5 7 0 7 x x

Gr. 2 TAB: 7 (7)

* slight palm mute

Verse

1. Freeze him rest his head on a pil - low made of con -
 2. Kneel - ing look - ing through the pa - per though he does - n't know to read

P.M. P.M. P.M.

mf

Rhy. Fig. 1

P.M. P.M.

mf

w/Fill 1 (2nd time only)

crete, yeah. Oh
 them, oh, yeah. Oh

P.M. P.M. P.M.

(end Rhy. Fig. 1)

Fill 1

Gtr. 2

w/wah wah

full

full

full

T
A
B

14 12 14 12 14

14 12 12 15 (15)

w/Rhy. Fig. 1 (2½ times)
2nd time play simile

w/Rhy. Fill 1

w/Fill 2 (2nd time only)

feel him may - be he'll see a lit - tle bet - ter _ Sat - ur days, _ mmm,
pray - ing life is some-thing that has nev - er showed him an - y - thing, _

Gtr.1 P.M.----- P.M.----- P.M.----- P.M.-----

7 5 7 0 0 0 7 5 7 0 0 12 7 5 x7 7 7 7

w/Rhy. Fill 1

w/Rhy. Fill 2

yeah, woh, _ Hell now fac - es that he sees come a - gain _ ain't that fa - mil -
woh, _ feel - ing un - der - stands the weath - er or the win - ter's on its way. _

----- P.M.----- P.M.-----

7 7 5 7 7 7 7 7 7 5 x7 x 0 0 7 7 5 7 7 x 0 7

Rhy. Fill 1

Gtr.2

P.M. P.M.-----

T 7 9 9 12 9
A 9 7 9 9 12 9
B

Rhy. Fill 2

Gtr.2

P.M.----- P.M.-----

T 7 x 9 9 9 9
A 9 9 7 x 9 7 9 7 9
B

Fill 2

Gtr.1

8va.

w/wah wah

full

1/2

1/2

full

T

A

B

17 17 15 17 15 (15) (14) 14

w/Fill 3 (2nd time only)

- iar, ____ ooh, yeah. Woh, ____ girl - friend
Oh, ____ see him

P.M.-----4 P.M.-----4 P.M.-----4

7 5 5 7 x 0 7 7 7 5 7 x 0 7 7 7 5 x 7 x 7 7

w/Rhy. Fill 2

w/Rhy. Fill 3
w/Fill 4 (2nd time only)

he can't have when his hap- py ____ looks in - sane. ____ Mmm. ____
few and far be- tween all the le- gal halls of shame. ____ Yeah. ____

P.M.-----4 *f*

7 5 7 x 0 7 7 5 7 7 7 7 7 7 7 7 7 5 7 5 3 0 3 5

Fill 3

Gtr. 2

w/wah wah

full full full full full full

14 12 12 12 15 x 15 (15) 15 15 14 14 14 (14) 12 14 12 14 14 12 14

Rhy. Fill 3

Gtr. 2

f

9 7 x 9 9 9 9 9 9 9 7 9 7 5 7 5 7

Fill 4

Gtr. 1

w/wah wah

full full

7 7 9 9 11 11 11 14 14 14 16 16 15 (15) x 15

1.

Gr. 1

Gr. 2 w/wah wah

let ring -----

Chorus

E5 C5 E5 D5

Gr. 1

Rhy. Fig. 2A

E - ven __ flow, __ thoughts ar - rive like but - ter - flies. __ Oh,

Rhy. Fig. 2

Gr. 2 (wah wah off)

w/bar

w/bar

but - ter - flies. ____ Oh, he don't know, ____

so he chas - es them a - way. ____ Oh,

some - day yet, ____ he'll be - gin ____ his ____ life a - gain, ____

Oh, whis - per - ing paths, ____ gent - ly ____ lead him a - way ____

Gtr. 1 5fr. D 6fr. 7fr. D# E 5fr. D 6fr. 7fr. D# E E5 C5 3

Gtr. 2 P.M. Fdbk. w/bar 3 Fdbk.

7 7 7 7 8 9 x 7 7 7 7 8 9 9 7 5 (5) (5) (5) 5

him a - way, ____ him a - way, ____ Yeah!

E D5 E D5 E D5 E D5

9 7 7 9 7 7 7 9 9 7 9 7

Interlude 5fr. D 6fr. 7fr. 6 open D# E E 5fr. D 6fr. 7fr. 6 open D# E E

Ooh. Oh

5 5 5 5 6 7 x x x x x x 5 5 5 5 6 7 x x x x x x

⑤ 5fr. D 6fr. 7fr. ⑥ open D# E E

⑤ 5fr. D 6fr. 7fr. ⑥ open D# E E

To Coda ⊕

yeah.

Spoken: Funk it up

Guitar Solo

N.C.

Rhy. Fig. 3

Gtr. 1

8va

loco

Gtr. 2

full

full

full

full

(end Rhy. Fig. 3)

8va

let ring - - - 4

full

full

full

full

full

full

Fdbk.

Fdbk.

w/Rhy. Fig. 3 (3 times simile)

loco

Gtr. 2

full

12 15 16 15 12 15 12 14 14 (14) 12 14 14 12 14 12 14 12 12 10 12 12 12 10 10 12 10 12

full

12 12 14 12 12 12 12 12 12 12 12 12 12 14 12 12 15 12 12 15 17

(w/wah)

full

8va

loco

Fdbk.

Fdbk.

full

(17) (17) 17 (17) 15 14 12 14 12 12 14 12 14 12 14 13 12 10 12 (12) 12

1/4

mf

12 (12) 12 14 16 14 16

Gtr. 2 out

w/pick and middle finger

P.M. Gtr. 1

(16) 16 17 16 16 16 7 9 7 7 9 (9)

* Simultaneously play lower note with pick and upper note with middle finger

P.M.

P.M.

P.M.

7 9 x 7 x 9 11 9 7 9 x 7 x 9 (9) 7 9 x 7 x 9 11 9 x

Gtr. 1 *mf* P.M.----- P.M.-----

Gtr. 2 *mf* P.M.-----

D.S. al Coda

f

Coda Φ

Outro (5) 5fr. D (6) 6fr. 7fr. (6) open D# E E (end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times) N.C.

Gtr. 1 Rhy. Fig. 4

Gtr. 2 w/wah wah

(5) 5fr. D (6) 6fr. 7fr. (6) open D# E E E5

Lyric by Eddie Vedder

(end Rhy. Fig. 1)

A

* doubled by clean electric and 2nd acoustic

C

23

w/Rhy. Fig. 1 (4 times simile)

Asus4

A

Asus4

1. "Son," _____ she said, "Have I got a lit-tle sto-ry for you. _____

2. While she walks slow-ly a-cross a young man's room, end Rhy. Fig. 2

w/Rhy. Fig. 2 (3 times)

A

Asus4

w/Rhy. Fill 1

A

Asus4

A

Δεπ4

what you thought __ was your dad - dy was noth - in' __ but a... While __ you were sit - ting
she said, "I'm read - y for you." I can't re - mem - ber

A

Asus4

A

Asus4

A

Asus4

home a - lone __ at age __ thir - teen, your real dad - dy was dy - ing; Sor-ry you did - n't
an - y - thing _ to this __ ver - y day, ex - cept the love, the love. _____ Oh

Gtr. 1

F5

C

FS

C

Gr. 1

see him. ___ But I'm ___ glad ___ we talked." ___ Oh ___
you know where, now I can see. I just ___

Rhy. Fill 1

Gtr. 1

Gr. 1

P.M.

T
A
B

2 0 5 7 0 7 9 7 0 0

Chorus

(end Rhy. Fig. 3)

Rhy. Fig. 3

E

G

D

A



Gtrs. 2 & 3 *

I'm, _____ oh, _____ I'm still a - live. _____ Aay, _____
 stare, _____ oh, _____ I'm still a - live. _____ Aay, _____

Gtr. 1

0 0 0 0 0 0 0 3 3 3 3 3 3 3 2 3 2 5 3 2 0 full (4) 2 0

* Gtr. 3 is electric w/distortion

w/Rhy. Fig. 3 (twice)

E

G

D5

A

I'm, _____ oh, _____ I'm still a - live. _____ Aay, _____
 I'm, _____ oh, _____

0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 2 5 3 2 0 full (4) 2 2

1. E G D5 A B
 I'm, _____ oh, _____ I'm still a - live, _____ aay, _____ oh, _____ oh, _____

0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 2 5 3 2 0 full (4) 2 4

2.,3.

E G D5 A

I'm, _____ oh, _____ I'm still a - live. _____ Aay, _____

full

(4)

E E5 E7 G G(add9) G D5 A To Coda ⊕

I'm _____ oh, _____ I'm still a - live, _____ aay. _____

let ring - - - - - let ring - - - - -

full

(4)

Bridge

B Gtrs 2 & 3

F# F#sus4 F# E B

(4)

* Gtr. 1 sustains B note for 4 more beats

F# F#sus2 F# F#sus2 B

Guitar Solo

Coda

E

G

D

A

(end Rhy. Fig. 4)

Rhy. Fig. 4

Gtrw. 2 & 3

8va

w/Rhy. Fig. 4 (17 times simile)

E

G

D

A

8va

E

G

D

A

E

G

8va

D

A

E

G

D

A

E

G

D

A

E

G

8va

D A E G

8va.

D A E G

8va.

loco

D A E G

8va.

D A E G

8va.

loco

D A E G

8va.

hold bend

let bends ring

D A E G

8va.

loco

let ring

The musical score for guitar is presented on a grand staff. The top staff is a treble clef with a key signature of two sharps (F# and C#). The music is divided into four measures, each corresponding to a chord: D, A, E, and G. The notes are written as eighth notes, with some measures containing beamed eighth notes. The bottom staff is a fretboard diagram showing the fret numbers for each finger. Fingerings are indicated by numbers 1-5. Dynamics such as "let ring" and "full" are marked. A dashed line labeled "8va" indicates an octave shift. The fretboard diagram shows the following fret numbers for each measure: Measure 1 (D): 0, 2, 3, 5, 5, 5, 5, 5, 5, 5; Measure 2 (A): 15, 12, 12, 15, 12, 15, 12, 12; Measure 3 (E): 15, 12, 12, 15, 12, 12, 15, 12, 12, 15; Measure 4 (G): 12, 15, 12, 15, 15.

The first system of musical notation features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. Above the staff, four chords are indicated: D, A, E, and G. Below the staff, there are two staves of numbers representing fret positions. The first staff contains the sequence: 17, 17, 15, 17, 15, followed by a bracket labeled "1/2". The second staff contains the sequence: 17, 15, 16, 15, 17, 15, followed by a bracket labeled "full".

[illegible]

The musical score is written for guitar and voice. The guitar part is in standard tuning and features a complex solo with various techniques. The vocal part is in the key of E major and has a melody that corresponds to the lyrics 'E G D A E'.

Guitar Solo:

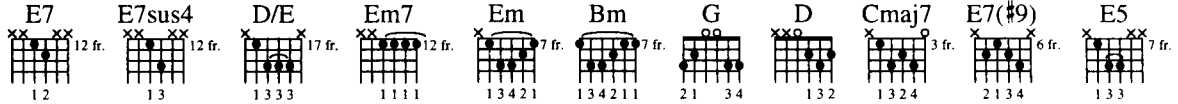
- 8va:** A dashed line indicates an octave shift for the first staff.
- Gr. 2:** A diamond symbol indicates a second guitar part.
- Gr. 3:** A diamond symbol indicates a third guitar part.
- Gr. 1:** A diamond symbol indicates a first guitar part.
- Techniques:** The solo includes bends (marked 'full'), vibrato (wavy lines), and double stops (two notes played simultaneously).
- Scale Runs:** The solo features several scale-like passages, including a descending run from 19 to 15 and an ascending run from 17 to 20.
- Double Stops:** The solo includes several double stops, such as 17-19, 18-15, and 20-17.
- Harmonics:** The solo includes natural harmonics, such as the 19th and 21st frets.
- Tempo:** The tempo is marked 'Free time'.

Vocal Line:

- Lyrics:** E G D A E
- Notes:** The vocal line is written in the key of E major, with notes corresponding to the lyrics.

Why Go

Music by Jeff Ament
Lyric by Eddie Vedder

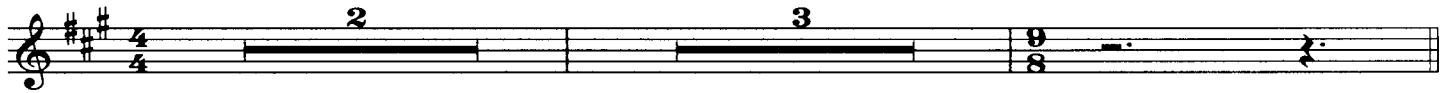


Moderate Rock ♩ = 112

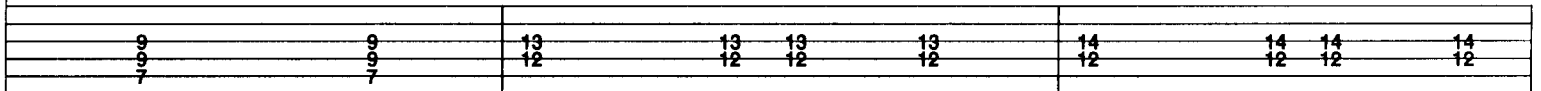
Intro

(Drums)

(Bass & Drums)



Gtr. 1 *f* (distortion)



* with distortion and wah wah effect

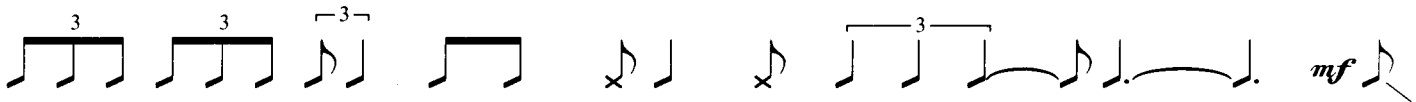
* Bass plays E

* D/E

Em7

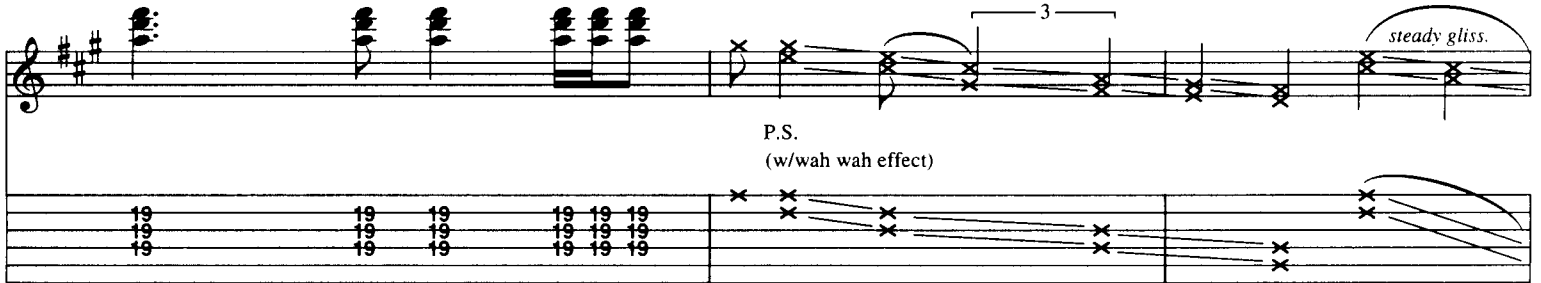
Em7

* 7fr.
B



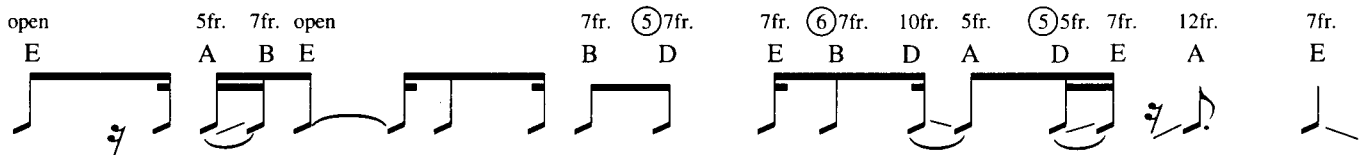
P.S.
(w/wah wah effect)

steady gliss.

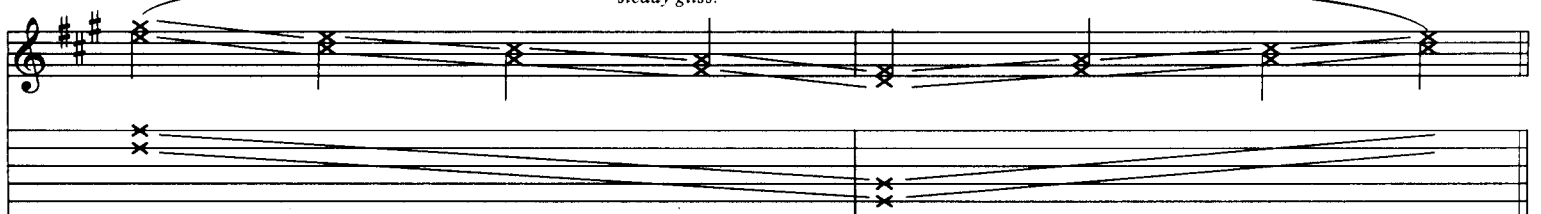


* Bass plays E

* Gtr. 2 changes to clean tone without wah wah effect.



steady gliss.



Verse

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (13 times)

⑥ open
E

5fr. 7fr. ⑤ 7fr.
A B E

⑥ open
E

5fr. 7fr. ⑤ 5fr.
A B D

N.C.

Rhy. Fig. 2

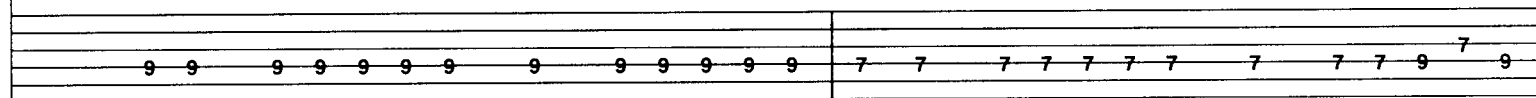
P.M.



Rhy. Fig. 1

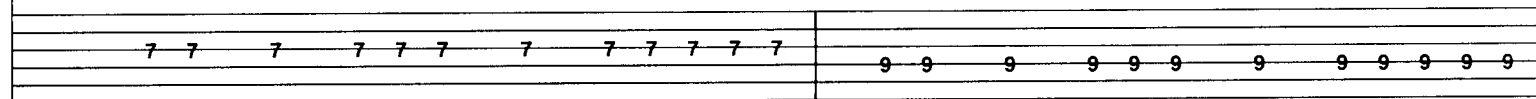
P.M.

mf (wah wah off)



(end Rhy. Fig. 1)

P.M.



w/Rhy. Fig. 1



with Rhy. Fig. 1 simile (2nd time only)

E7

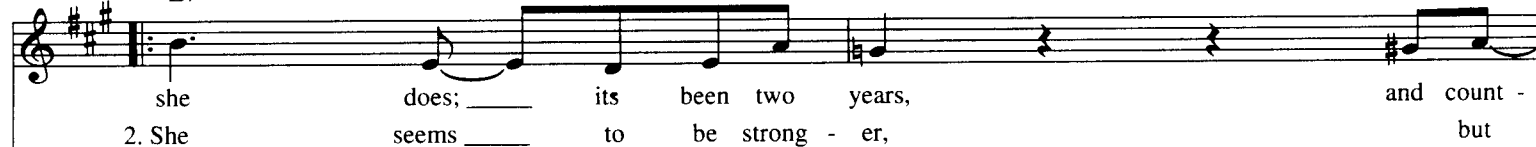
* D/E

E7

D

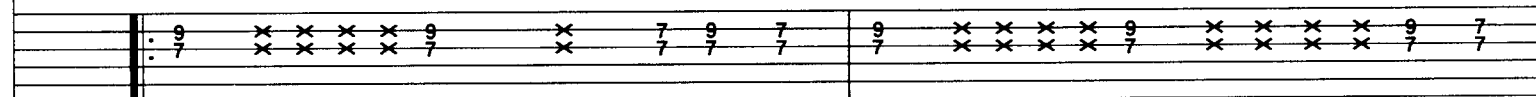
E7

D



w/wah wah effect

(wah wah off)



* Bass implies E

w/Rhy. Fill 1 (2nd time only)

E7 D/E E7 D/E E7 D E7 D/E E7 D/E E7 D

ing. since they put her in this
what they want her to be is

E D E D

place. She's been di - ag - nosed by some stu - pid
weak. She could play pre - tend, she could join the

⑥open 5fr. 7fr. open 5fr. 7fr. ⑤5fr. ⑥open 5fr. 7fr. open 5fr. 7fr. ⑤5fr.
E A B E A B D E A B E A B D

fuck. It might be a rea - son.
game, boy. She could be an - oth - er

Rhy. Fill 1

Interlude
N.C

clone. Woh. Al - right.

* Gtrs. 1 & 2

* Gtr. 2 changes to distorted tone

Yeah. _____

Gtr. 2 cont. in slashes on first ending only

0 0 5 7 0 0 0 5 7 5 0 0 5 7 5 7 5 3

1. 6 open
E

The musical score is for a guitar piece in E major (indicated by two sharps) and 4/4 time. It consists of two systems. The first system features a melody line on a single staff with lyrics 'Why go home?' repeated three times. The melody is composed of eighth and quarter notes, with triplets marked above. Above the first measure of the melody, there is a circled number '6' with the word 'open' and a note 'E' with a quarter rest below it. The second system continues the melody and includes a bass line staff with a single note '0' (open string) in the first measure.

2. (E5)

Mmm, ____

Gtrs. 1 & 2

Gtr. 1 cont. in slashes

0 0 0 0 0 0 0 0 0 0 0
17 17 17 17 17 15 12 12 12 12 10 12

0 10 10

Chorus

with Rhy. Fig. 3 (twice)
Em Bm

Gtr. 1
Rhy. Fig. 3

Why go home? ____ Why go home? ____ Why go home? ____

Rhy. Fig. 4 (end Rhy. Fig. 4)

7 2 2 5 5 5 5 7 7 2 2 2 2 5

* 2nd time play simile

G D Em Bm

Why go home? ____ What you taught me, ____ put me here, ____

(5) 5 5 5 5 7 7 7 2 2 2 2 2 2 2 2

G D Em Cmaj7 D

w/Rhy. Fig. 3 (2nd time only) w/Fill 1 (1st time only)

____ don't come vis - it, ____ moth - er

5 5 5 5 5 7 7 3 3 3 3 3 3 3 5 5

Fill 1 Gtr. 3

full

T 12

A 14

B 5 5 (5)

$8va_+$

8va.

loco

* articulations w/wah wah pedal

 $8va_$

36

[illegible]

* Gtr. 2 should use a single coil pickup (s) to achieve a stratocaster-like tone.

A E A

zons, re - volved ____ a - round the sun. ____ I see earth __ through the sun. __
out - side, I'm sur - round - ed by _____ some kids that play.

10
9
7

5 7
5 7

7 6 4

1412
1412

14 12 9
13 11 9

11 11

5 5
5 5

6 4

Rhy. Fill 1

Gtr. 2

4/4

4/4

T

A

B

[illegible]

E A Asus4 A E

Now the air I tast - ed and breathed, ___ has tak-en a turn. ___
 I can feel their laugh - ter, so what ___ do I say?

let ring - - let ring - -

The first system contains a vocal melody in treble clef with a key signature of one sharp (F#). The notes are: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The guitar line is in standard tuning with fret numbers: 9, 11, 9, 11, 9, 12, 14, 12, 12, 10, 10, 9, 12, 11, 12, 12, 14, 12, 12, 13, 11, 13, 11, 13, 11, 9.

Chorus
 w/Rhy. Fig. 2
 C5

Ooh. ___ All and ___ all I taught ___ her was ___ eve - ry - thing. _
 Ooh. ___ Hot and ___ twist - ed thoughts ___ that spin ___ 'round my ___

Gtr. 3
f (w/distortion)

The chorus section features a vocal melody in treble clef. The notes are: Ooh. (F#4), All (G4), and (A4), all (B4), I (C5), taught (B4), her (A4), was (G4), eve - ry - thing. (F#4). The guitar line is in standard tuning with fret numbers: 12, 12, 14, 13, 11, 13, 11, 13, 11, 9, 5, 5.

E5 G5 C5

___ head. I'm spin - ning, Ooh. ___ All I ___ know she gave ___
 Oh. ___ I'm spin - ning how ___ quick the sun ___

The second system continues the vocal melody. The notes are: head. (F#4), I'm (G4), spin - ning, (A4), Ooh. (B4), All (C5), I (G4), know (A4), she (B4), gave (C5). The guitar line is in standard tuning with fret numbers: 2, 0, 5, 5, 5, 3, 5, 3.

Rhy. Fig. 2
 Gtr. 2

The rhythm figure is a guitar line in standard tuning, 4/4 time. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, 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E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-

w/Rhy. Fill 3 (2nd time only)

E5

Em

D5

___ me all ___ that she ___ wore. ___ And now my bit - ter ___
 ___ can drop a - way. And now my bit - ter ___

let ring - 4 1/2

(5/3) 5 3 2 5 5 7 5 0 0 7 5

C5

E5

D5

___ hands shake be - neath the clouds, of what was eve - ry - thing. ___ All the pic - tures ___
 ___ hands they're on bro - ken ___ glass, of what was eve - ry - thing. ___ All the pic - tures ___

(7/5) 7 5 7 5 5 5 5 5 5 5 6 6 6 6 7

C5

E5

1.

___ have ___ all been washed in ___ black, ___ tat - tooed eve - ry day. ___
 ___ have ___ all been washed in ___ black, ___ tat - tooed eve - ry day. ___

(7/5) 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 6

Rhy. Fill 3

Gtr. 3

T 7 7 7 7 5 5 5 5
 A (5/3) 7 7 7 7 5 5 5 5
 B

2.

D5 C5 D5

All the love gone bad turned my world to black. tat-toed all I

see, all that I am, all I'll be.

C5 E5 D5

Yeah. Ah. Ah.

Gtr. 3 C5 C5 E5 Rhy. Fig. 3 D5

Gtr. 3 cont. in slashes

Gtr. 4 Fdbk. Fdbk. Fdbk. Fdbk.

f w/distortion 1/2 Fdbk. Fdbk. Fdbk. Fdbk.

w/wah wah effect

C5 E5 D5

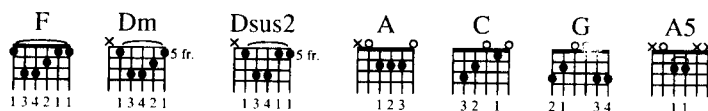
I know some day you'll have a beau-ti-ful life, I

w/wah wah effect Fdbk.

sounding pitch: B

Jeremy

Music by Jeff Ament
Lyric by Eddie Vedder



Moderate Rock ♩ = 104
Intro

Gr. 1 N.C.

mf (clean tone)

Gr. 2 harm.

mf (w/distortion)

harm.

The first system of the song features two guitar parts. Guitar 1 (Gr. 1) is in the treble clef, playing a melodic line in 4/4 time. Guitar 2 (Gr. 2) is in the bass clef, playing a harmonic line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The second system of the song continues the musical notation from the first system. It features the same two guitar parts, with Gr. 1 in the treble clef and Gr. 2 in the bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Verse

w/Rhy. Fill 1 (2nd time only)

1. At home draw - ing pic - tures of ____ moun - tain tops, ____ with ____ him on ____
2. get? And he hit me with a sur - prise, ____ left my jaw left hurt - in,

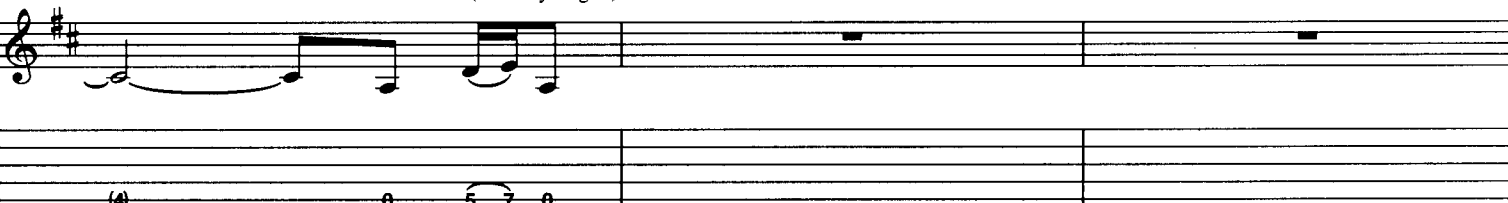
Rhy. Fig. 1

Gtr. 1

w/Rhy. Fig. 1
w/Rhy. Fill 1 (2nd time only)

top. Lem - on yel - low sun; _____ arms _____ raised _____ in a V.
ooh dropped wide o - pen. _____ Just like the day, _____ oh

(end Rhy. Fig. 1)



(4) 0 5 7 0

A5 D5/A

The dead ____ lay ____ in pools of ma-roon be-low. Dad - dy ____ did - n't
like the ____ day I heard. _____ Dad - dy ____ did - n't

Gtrs. 3 & 4

f (w/distortion) let ring ----- 4 let ring - -

Rhy. Fig. 2

0 5 7 0 9 7 0 7 0

Rhy. Fill 1 Gtr. 1

The image shows a musical score for a rhythm fill and guitar part. The top staff is a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of 16 measures. The bottom staff is a three-part guitar tablature with lines labeled T (treble), A (middle), and B (bass). It contains the same 16 measures of guitar-specific notation, including fret numbers and string indicators.

G5/A D5/A A5 w/Rhy. Fill 2

give at - ten - tion, oh, ___ to the fact that mom - my ___ did - n't
 give af - fec - tion, no, and the boy was some - thing that mom - my would - n't

(end Rhy. Fig. 2)

let ring ----- 4 let ring ----- 4 let ring ----- 4

7 5 0 5 7 0 7 0 9 7 0 5 7 0

w/Rhy. Fig. 2 A5 D5/A G5/A D5/A A5 w/Rhy. Fill 2

care. ___ King ___ Jer - e - my ___ the wick - ed ___ oh ruled his world. ___
 wear. ___ King ___ Jer - e - my ___ the wick - ed ___ oh ruled his world. ___

F Dm Dsus2 Dm A w/Rhy. Fill 3 (3rd time only) (end Rhy. Fig. 3B)

Gr. 5 Rhy. Fig. 3B *mf* (acoustic)

Jer - e - my spoke in ___ class ___ to - day. ___

Rhy. Fig. 3A Gr. 3 (end Rhy. Fig. 3A)

10 10 10 7 9 10 2 2 0 5 7 0
 10 10 10 7 9 10 2 2 0
 8 8 8 5 7 8 0 0 0

Rhy. Fig. 3 Gr. 4 (end Rhy. Fig. 3)

let ring ----- 4

9 10 8 12 8 10 10 9 10 10 12 12 14 12 10 12 10 10 12 14 12 10 12 10 10

Rhy. Fill 2 Gr. 4

let ring ----- 4

T 12 10 9 12 10
 A 9
 B

Rhy. Fill 3 Gr. 3

T
 A
 B 0 2 3 5 0 5 7 0

w/Rhy. Fig. 3 (1st 3 bars)
w/Rhy. Fill 4 (2nd & 3rd time)

w/Rhy. Fill 5 (2nd & 3rd time)

To Coda ⊕

w/Rhy. Fill 6 (1st time only)

* F Dm Dsus2 C A

Jer - e - my spoke in ___ class ___ to - day. ___

Gtrs. 3 & 4

10 10 10 10 7 9 5 2 5 5

* 2nd & 3rd times Rhy. Fill 4 implies F(add9)

1. Verse

w/Rhy. Fig. 1 (twice)

N.C.

2. Clear - ly I ___ re - mem - ber pick - ing on ___ the boy, ___ seemed a harm - less ___

___ lit - tle fuck. Ooh ___ but we un - leashed ___ a li - on. Gnashed

2.

w/Rhy. Figs. 3, 3A & 3B

F

his teeth and bit the re - cess la - dies breast. ___ How ___ could I for - Jer - e - my spoke ___ in ___

Rhy. Fill 4

Gtrs. 3 & 4

T
A
B

7 5

Rhy. Fill 6

Gtr. 1

T
A
B

0 5 7 5

Rhy. Fill 5

Gtrs. 4

T
A
B

12 14 12 10 12 10 10 12 14 12 10 12 10 10

Dm Dsus2 Dm w/Rhy. Fill 5 A

class day.

N.C.

Ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh,

Rhy. Fig. 4

7 0 0 5 0 5 7 0 7 0 5 7 5 0 5 7 0 7 0 5 0 5 7 0

with Rhy. Fig. 4

ooh, ooh. Try ___ to for - get ___ this. ___ Try ___ to e - rase _

(end Rhy. Fig. 4)

7 0 4 5 7 5 0 5 7 0

w/Rhy. Fill 7 D.S. al Coda

___ this Try ___ to e - rase this,) from ___ the black ___

CODA w/Rhy. Fig. 3, 3A & 3B F Dm Dsus2 Dm w/Rhy. Fill 5 A

Jer - e - my spoke in ___ class ___ to - day. ___

Rhy. Fill 7 Gtrs. 3 & 4

P.M.

T
A
B

0 0 0 0 0 0 5 7 5

w/Rhy. Fig. 3, 3A, & 3B
w/Rhy. Fill 4
F(add9)

(substitute C chord for
beat 4 of this measure)

Dm

Dsus2

C

Jer - e - my spoke in, _____ spoke in, _____

w/Rhy. Fill 5 (simile)
A

Outro (Repeat 9 times simile, ad lib vocals)

F
Gtr. 5

Jer - e - my spoke in, _____ spoke in. _____ Jer - e - my spoke in _____

Gtr. 3

G

A5

class _____ to - day. _____

Ah - ha, ah - ha, ah - ha

Gtr. 5

Gtr. 3

harm. - 1/2

w/bar

harm. - 1/2

12 (12)

ah - ha.

Gtr. 5

rit.

harm. - 1/2 - 1/2 - 1/2 - 1/2 - 1/2 - 1/2 - 1/2 - 1/2

harm. - 1/2 - 1/2 - 1/2 - 1/2 - 1/2 - 1/2 - 1/2 - 1/2

12 (12) (12) (12) (12) (12) (12) (12) (12)

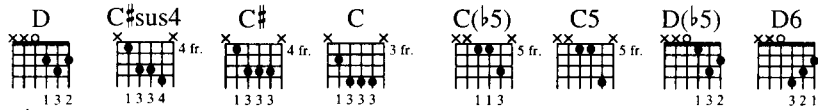
harm. -----

harm. -----

5

Oceans

Music by Stone Gossard and Jeff Ament
Lyric by Eddie Vedder



Moderately ♩ = 84

Verse

Guitars, Bass, only, played loosely

Chord progression: D, C#sus4, C#, D

* Gtr. 2

1. Hold on ___ to the thread. The cur - rents will shift. ___
 2. You don't ___ have to stray. Tho' oc - eans a - way. ___

Gtr. 1

mf clean tone (2nd time w/chorus effect)

T	2	7	6	3
A	3	6	6	3
B	0	4	4	4

* 1st time played on 12 str. ac., 2nd time on 6 str. elec. w/clean tone and chorus effect.

Chord progression: C#sus4, C#, D

Glide me to - wards you. Know ___ some - thing's
 waves roll in my thoughts. Hold ___ tight the

let ring

9	9	7
11	11	7
11	11	5

Chord progression: C#sus4, C#, D

left. ___ And we're all al - lowed
 ring. ___ The sea will rise.

9	9	7
11	11	7
11	11	5

w/Rhy. Fill 1

C#sus4

C#

C

Chorus

* Gtr. 3

C(b5)

C5

C(b5)

C

to dream of the next.
Please stand by the shore.

Gtrs. 1 and 2

f

9 11 11 9 11 11 8 8 8 8 8 8

* 6 str. ac.

C(b5)

C5

C(b5)

C

C(b5)

C5

C(b5)

C5

C(b5)

C

Uh - oh Uh - oh the next time me
Uh. Oh - oh Uh I will be, I will be there once

Gtr. 1

3 3

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Gtr. 2

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Rhy. Fill 1

Gtr. 3

T
A
B

Bridge

D w/Rhy. Fig. 2 (2nd time)

Rhy. Fig. 1

D(b5)

D6

Two more. ooh ooh. Ooh.

(end Rhy. Fig. 1)

w/Rhy. Figs. and 2
D

Ooh Ooh

Rhy. Fig. 2

Gtr. 5

P.M.

clean tone

T 7 7 7 7 9 9 9 9 12 12 12 7 7 7 7 7 7 7 7

A 7 7 7/9 9 9 9/12 12 12 7

B

D(b5) D6 w/Fill (1st time only) D C5 To Coda ♪

Ooh _____ Ooh. _____

Ooh. _____

Bridge II

C(b5) C5 C(b5) C C(b5) C5 C(b5) C C(b5)

Fill I
Gtr. 4

w/dist.

T									
A	11	11	11	11	11	11	11	12	
B	9	9	9	9	9	9	9	10	

C5 C(b5) C C(b5) C5 C(b5) *D. C. al Coda*

This system contains two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of chords and melodic lines with various fingerings indicated by numbers 1-5. The bottom staff is in bass clef, also with fingerings. The system concludes with the instruction "D. C. al Coda".

Coda w/Rhy. Fig. 2 (1 3/4 times)

D D(b5) D6

Ah _____ Oh. _____ Oh. _____

This section is the Coda, marked with a circled cross symbol. It consists of three measures. The top staff has vocal lines with lyrics "Ah", "Oh.", and "Oh." under long horizontal lines. The middle and bottom staves provide piano accompaniment with chords and rhythmic patterns. Chord labels D, D(b5), and D6 are placed above the first, second, and third measures respectively.

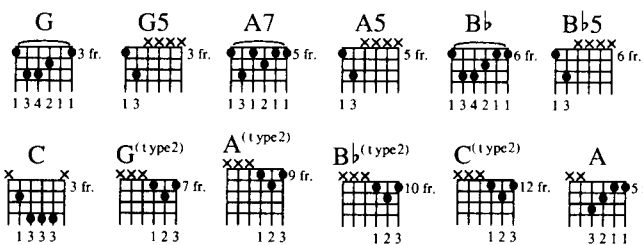
D

Ah _____

This block continues the Coda section. It starts with a measure labeled "D" above the staff. The vocal line continues with "Ah" under a long line. The piano accompaniment continues with various chords and textures, including some marked with 'X'.

Porch

Words and Music by Eddie Vedder



Med. Rock ♩ = 126
Guitar, only

Verse

N.C.

G

A5

C5

G

1. What the fuck is this world _____

Gr. 1
f w/dist.

T
A
B

A5

C

G

A5

C5

G

run - ning to? _____ You did - n't _____ leave a mes - sage at least I _____

T
A
B

A5

C5

G

could - 've heard your voice one last time. _____

T
A
B

w/Riff 1
A5

C5

G

A5

C5

A5

G

dai - ly mine - field. This could _____ be my time _____ by your.

Gtr. 2

w/dist.

vol.

vol.

12

9

A5

C5

A5

G

A5

Would you hit _____ me?

Would you hit _____ me?

vol.

vol.

12

3

Riff 1
gtr. 3

vol.

vol.

vol.

vol.

T
A
B

12

9

7

7

Bridge

Gr. 2

G G5 A7 A5 Bb Bb5

Oh. _____ Oh. _____ Oh. _____

Gr. 1

Gr. 3

w/dist. let ring

A7 G G5 A7 A5

Oh. _____ Oh. _____

B \flat C A5 C5 G

Oh. Oh!

Gtr. 3 out Gtr. 2

let ring

Slight Harm.

Verse

Gtr. 2 A5 C5 G A5 C5 G

2. All the bills go by and _____

Gtr. 1

P.M.

A5 C5 G A5 C5 G

in - i - tia - tives are tak - en up by the mid - dle.

A5 C5 N.C.(G) A5 C5 N.C.(G)

There ain't gon - na be an - y mid - dle an - y more. And the cross _ I'm bear - in'

A5 C5 G A5 C5

home ain't in - dic - a - tive of my place. Left the porch.

P.M. P.M.

Gr. 2

Chorus

A^{type2}

Left the porch. _____ Oh _____ Oh. _____ Oh. _____

let ring

B \flat type2 A type2 G type2

Hear ___ my name. ___

A type2 B \flat type2 C type2

Take a good ___ look. ___ This could be the day. ___

G type2 A type2 B \flat type2

Call my name. ___ Walk be - side ___ me. ___

C type2 G type2 A type2

I just need to say ___

B \flat type2 C type2

6 6 6 6 6 5
7 7 7 7 7 5
8 8 8 8 8 3

fdbk.

Half time feel ♩ = 138
Guitar Solo

Gtr. 2 N.C.(Em)
vocal ad Lib

w/doubling echo

full full full full full

2 2 2 2 2 (2) 0 2 5 2

Gtr. 1

0

0

N.C.(Em)

2/4 3 4 3 5 5 5 5 0 5 5 5/0

0

3 rake

N.C.(C)

full

1-5

1-5 (15)

15 17

15 12

14 (14) 12 14

8va. P.H.

8va. P.H.

0

5

5 0

2

x 3

x

N.C.(Em)

full

14

12

12

15

12

15

12

12

14

12

12

14

(14)

12

14

12

14

12

7

5

x

N.C.(C)

delay off

14

12

12

12

14

8

7

Gr. 1 E

(5) 7ft.

Gr. 3

8va.

full

17

2

3

(5) ft. D (5) 2ft. B (5) open A C

8va...

full 17 17 15 15 17 17 15

(5) 5fr. D 7fr. E (5) 5fr. D

full 14 12 12 12 15 full 12 15 12 14 full 12 12 14 (14) 12 14 14 12 14 12

loco 12 11 12/14 12

(5) 2fr. B (5) 2fr. C (5) 2fr. E (5) 5fr. D Slight P.M.

8va...

full 15 (15) fdbk. 17 (17) (17) 0 full 14 12 12 15 0 0

loco 12 14 12 12 11 9 full 14 12 12 15 15

A

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a triplet of eighth notes (F#, G, A) followed by a half note (B) and a half note (C). Above the staff, there are wavy lines and a diamond symbol. Below the staff, there are wavy lines and a diamond symbol. The bottom staff shows fret numbers: 19, 12, 12, 15, and 0.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a triplet of eighth notes (F#, G, A) followed by a half note (B) and a half note (C). Above the staff, there are wavy lines and a diamond symbol. Below the staff, there are wavy lines and a diamond symbol. The bottom staff shows fret numbers: 14, 12, 12, 15, and 15. The text "Gtr. 3 out" is written on the right side of the staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a triplet of eighth notes (F#, G, A) followed by a half note (B) and a half note (C). Above the staff, there are wavy lines and a diamond symbol. Below the staff, there are wavy lines and a diamond symbol. The bottom staff shows fret numbers: 15, 15, 15, 15, and 15. The text "w/bar -1/2" and "wide vib. w/bar" are written below the staff.

A tempo

Chorus

w/Fill 1 (6 times)

G Gsus4 G A7 A7sus4 A7 B \flat B \flat sus4 B \flat

Hear my name. _____ Take a good look.

Gtr. 2

7 7 7 7 8 7 8 7 9 9 9 9 10 9 10 10 10 11 11 11 10 11 11 11

7 7 7 7 7 7 7 9 10 10 10 10 10 9 10 10 11 11 10 10 10 10

Gtr. 1

let ring

3 3 4 4 5 5 0 0 0 0 0 2 0 0 0 0 0

C G Gsus4 G

This could be the day. _____ Hold my hand. _____

12 12 12 (12) 7 7 7 8 7 8 7

13 13 13 (13) 8 8 8 0 7 0 8

12 12 12 (12) 7 7 7 7 7 0 7

3 3 0 0 0 0 0 0

Fill 1

Gtr. 3

wide vib. w/bar

T 15

A

B

A7 Asus4 A7 B \flat B \flat sus4 B \flat

Lie be - side ³ me.

9 9 9 10 9 10 10 10 11 10 11

5 5 5 6 6 0 0 0

C G Gsus4 G

I just need to say. Walk - in' all day.

Riff 2

12 12 12 12 12 12 12 12 7 7 7 7 7 7 8 7 7

0 0 0 0 0 0 0 0

A7 Asus4 A7 B \flat B \flat sus4 B \flat

I just wan - na say. I know when I

9 9 9 9 9 9 10 9 10 10 10 10 10 11 10 10 10

0 0 0 0 0 0 0 0 0 0 0

w/Riff. 2 (3 times)

C G Gsus4 G

would not ev - er touch you, hold you,

8va.....
(end Riff. 2)

13 12 13 15 12 13 13 12 13 15 13 13 12 13

8 8 8 8 8 8 8 8 8
9 9 9 9 9 9 9 9 9
10 10 10 10 10 10 10 10 10

0 0 0 0 0

A7 A7sus4 A7 B \flat Bbsus4 B \flat

feel you ev - er. Oh.

0 0 0 0 0 0 0 0 0 0 0 0

C G Gsus4 G

Nev - er a - gain. Yea - a - a - a

3rd and 4th times

7 7 7 8 7 8
7 7 7 7 7 7

let ring

8 8 8 8 8 8 8 8 8
9 9 9 9 9 9 9 9 9
10 10 10 10 10 10 10 10 10

0 0 0 0 0

Bb

Yea - a - a - a. Yea - a - a - a.

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody consists of several measures, including a triplet of eighth notes, a half note, and a quarter note, followed by a measure with a half note and a quarter note. The notation includes various note heads, stems, and rests, with some notes beamed together.

[illegible]

let ring

0 0 0 0 0 0 0 0 0 0

The musical score for "Circles" by Post Malone is presented in three systems. The first system shows the guitar part with a treble clef and a key signature of one sharp (F#). The melody begins with a C major triad (C-E-G) and a D4 note, followed by a descending line: D4, C4, B3, A3, G3, F#3, E3, D3. A double bar line separates the first and second measures. The second measure continues the melody with a C4 note, followed by a long note (C4) and a final C4 note. The guitar part is marked with "1.2.3. C" and "4. C". The bass part is shown in the second system, with a treble clef and a key signature of one sharp. It features a series of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C4, B3, A3, G3, F#3, E3, D3, C4. The bass part is marked with "1.2.3. C" and "4. C". The drum part is shown in the third system, with a treble clef and a key signature of one sharp. It features a series of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C4, B3, A3, G3, F#3, E3, D3, C4. The drum part is marked with "1.2.3. C" and "4. C". The score concludes with a "Fade" instruction.

Rhy. Fill 1
Gtr. 2

T 10 10 10 11 10
A 11 11 11 11 11
B 10 10 10 10 10

Garden

Music by Stone Gossard and Jeff Ament
Lyric by Eddie Vedder



Mod. Rock ♩ = 76

Intro

Band Out

N.C. (Am)

Gtr. 1

mp
clean Tone
Played w/fingers let ring

Band In

Vocals Ad Lib

w/Fill 1

N.C. (Am)

Fill 1
Gtr. 2

vib. w/bar
clean tone

1st Verse

w/Fill 2

w/Fill 3

The di-rec-tion of the eye.

w/Fill 4

So mis-lead-ing. The def-ec-tion of the soul, 3

w/Fill 5

naus-eou-ly quick. I don't quest-ion.

Fill 2
Gtr. 2

T
A
B

Fill 3
Gtr. 2

T
A
B

Fill 4
Gtr. 2

T
A
B

w/delay

Fill 5
Gtr. 2

T
A
B

w/Fill 6

Our ____ ex - ist - ence ____ I just ques - tion

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "Our ____ ex - ist - ence ____ I just ques - tion". The middle staff is a guitar riff in treble clef, featuring a repeating pattern of eighth and sixteenth notes. The bottom staff is a bass line in bass clef, using fret numbers (0, 1, 2) to indicate notes.

Background vocal ad lib

Our mod - ern needs. ____

Riff 1

The second system of music consists of three staves. The top staff is a background vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing the lyrics "Our mod - ern needs. ____". The middle staff is a guitar riff in treble clef, labeled "Riff 1", featuring a repeating pattern of eighth and sixteenth notes. The bottom staff is a bass line in bass clef, using fret numbers (0, 1, 2) to indicate notes.

Gtr. 2

clean tone w/chorus effect

I ____ will

(end Riff 1)

w/dist

The third system of music consists of three staves. The top staff is a guitar line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, labeled "Gtr. 2" and "clean tone w/chorus effect". It contains the lyrics "I ____ will". The middle staff is a guitar riff in treble clef, labeled "(end Riff 1)", featuring a repeating pattern of eighth and sixteenth notes. The bottom staff is a bass line in bass clef, using fret numbers (0, 1, 2) to indicate notes, labeled "w/dist".

Fill 6
Gtr. 2

let ring

T
A
B

The fourth system of music is enclosed in a box. It features a guitar line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, labeled "Fill 6" and "Gtr. 2". Below the guitar line is a tablature section for the guitar, labeled "let ring" and "T A B". The tablature shows fret numbers (5, 7) for the strings.

Chorus

Am G D5 Am

walk _____ with my hands bound. I will _____ walk with my

2nd time : go _____

Rhy. Fig. 1

f let ring

1 2 0 2 2 0 2 2 0 2 2 0 3 0 0 3 4 5 7 5 7 7 7 7 5 5

Gtr. 2

w/dist.

7 7 5 7 5 5 5 5 0 0 0 0 0 0 0 0 7 7 5 5 5

G Am

face, this blood. _____ I _____ will walk with my

5 7 5 5 3 4 5 3 4 5 7 5 7 7 7 7 5 5 5

0 0 2 0 0 0 0 0 0 0 5 7 7 7 0

0 2 2 0 0 0 0 0 0 0 7 5

3 3 3 3 3 3 3 3 3 3 5 5

G Am

shad - ow _____ flag _____ in - to your gar - den. _____

(end Rhy. Fig. 1)

5 7 5 5 3 4 5 3 4 5 7 5 7 7 7 7 5 5 5

0 0 2 0 0 0 0 0 0 0 1 2 1 2

3 3 3 3 3 3 3 3 3 3 2 0 5 2 2 2

w/Rhy. Fills 1 and 2 (2nd time) **G** *To Coda* ⊕ N.C. (Am)

gard - en _____ of stone. _____

1st time -----

mp clean tone let ring

1st time -----

Background vocal ad lib

clean tone w/effect
let ring

Rhy. Fill 1
Gtr. 1

let ring

T
A
B

Rhy. Fill 2
Gtr. 2

T
A
B

2nd Verse
w/Riff 1
Am

Af - ter all _____ is done and we're still a -

Gtr. 2

3

rake

let ring

vib. w/bar

7 5 7 5

rake

lone, I won't be tak - en, yet I'll _____

vib. w/bar

8 8

Coda Bridge

A5 G5 F#5 D5 A5 G5 F#5 D5

Oh Oh Oh Oh Oh

Rhy. Fig. 2

7 5 5 5 4 7 5 7 5 7 7 6 5 4 7 5 7 5 7 7

7 5 5 4 7 7 7 5

A5 G5 F#5 D5 A5 G5 F#5 D5 A5 G5 F#5 D5

I don't show. I don't

(end Rhy. Fig. 2)

A5 G5 F#5 D5 A5 G5 F#5 D5

share. I don't need, yea, what you have to

A5 G5 F#5 D5

give. Yea.

Guitar solo

Am

Am

5 7 7 7

full

full

full

5

Double time feel -----

A tempo Feel

5 7 5 7

full

5 5 5 5

Am

5 7 5 7

full

1/4

full

5 5 5 5

Chorus
Band In
 w/Rhy. Fig. 1
 Am

G5

G

D5

Ooh, _____ I will walk _____ with my hands bound. _____ I will _____

8va.

* flick toggle Switch in this rhythm.

Am

G

Am

walk with my face blood. _____ I will walk with my

8va. _____ loco 8va. _____

full slow release full 1/2

20 20 20 20 (20) 20 19 20 19

w/Rhy. Fill 1
 G

G

Am

shad - ow flag _____ in - to your gar - den, gar - den of, I _____ will _____

8va. _____

19 20 19 17 19 20 20 19 20 19 17 17 17

w/1st 4 bars of Rhy. Fig. 1

Am G5 D5

walk with my hands bound I will

8va

19 20 20 19 20 19 17 17 17 17 17

Am G

walk in - to your gar - den Gard - en of

8va

full full full full 1/4

17 20 17 20 17 20 17 19 (19) 17 19 17 19 17 17 19

loco

w/Rhy. Fig. 2

A5 G5 F#5 D5 A5 G5 F#5 D5

stone.

1/4 1/4 1/4 1/4

19 17 19 17 19 17 19 17 19 18 17 19 19 17 19 17 19 18 17 19

A5 G5 F#5 D5 A5 G5 F#5 D5

I don't

8va

1/4 1/4 1/4 1/4 full full

19 17 19 17 19 17 19 17 19 18 17 18 19 19 17 19 17 17 17 20 20

A5 G5 F#5 D5 A5 G5 F#5 D5

know, _____ I _____ don't _____ care, I don't _____

Rhy. Fill 3

full full full full full full

10 8 9 7 5 3 3 10 9 7 5 (3)

8va

full full full

20 17 19 17 20 17 20 17 19 17 20 17 20

full slow release 1/2 1/2

20 20 20 (20) 17 17

w/Rhy. Fill 3 (2 1/2 times)

A5 G5 F#5 D5 A5 G5 F#5 D5

need, yea, we need to live _____ a - a - a - a - ow!

8va

20 19 19 20 19 20 19 20 19 20 19 20 19 20 19 20

A5 G5 F#5 D5

Ah. _____

8va

full full full

19 20 20 19 20 19 20 20 19 20 20 19 19 20 19 20 20 (20) 17 19 17 19

A5 G5 F#5 D5

Ah _____

8va _____ loco

(17) 19 17 20 17 19 17 (19) 17 19 17 19 17 19 17 19 17 15 17 15 17 15 17

A5 G5 F#5 D5

Ah. _____

15 15 (15) 12 14 12 14 15 13 15 12 16 15 13 14 13 15 13

A5 G5 F#5 D5

Ah. _____

w/wah-wah

full 6 3 full 7 0 10

Trem. pick

2 7 5 7 5 7 5 9 (9) 12 14 12 14 13 14 12 14 12 14

A5 G5 F#5 D5

Ah. _____

w/wah-wah

full full

10 8 9 7 10

A5 G5 F#5 D5 A5 G5 F#5 D5 *Fade*

Ah. _____

Ah. _____

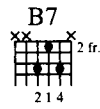
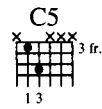
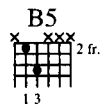
full full 10 full full 10

10 8 9 7 10 10 8 9 7 10

Deep

Music by Stone Gossard and Jeff Ament
Lyric by Eddie Vedder

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Medium Rock ♩ = 160

Intro

Gtr. 1 C5 B5 N.C. (A5)

f w/dist. and chorus effect

Gtr. 2

f w/dist. and wah-wah

full

full

full

3

3

2 5 2 4 4 (4) 2 x 2

C5 B5 N.C. (A5) C5 B5

slow bend 1/2

full

full

full

3

3

5 10 7 x x 16

2 5 2 2 5 (5)

0 4 2 5 2 2 5

(2) 0 4

Verse

F#5

A5

w/Riff 1 (2 1/2 times)

F#5

1. On _____ the edge _____ a wind - ow - sill.
2. On _____ the edge _____ a know noth - in' town.

Pon - ders his mak - er,
Feel - in' quite su - per - ior, the

Gtr. 1

Riff

A5

F#5

A5

pon - ders his will. To the street be - low,
a - ged come. To the sky a - bove,

he just ain't noth - in' but he's
he just ain't noth - in' but he's

Gtr. 2

w/slide

vol.

vol.

Chorus

w/Rhy. Figs. 1 and 2

w/Fill 2 (2nd time)

F#5

w/Fill 1 (1st time)

C5

F#5

A5

got a great view and he sinks deep - er
got a great view and he sinks deep - er

deep - er, Ah,
deep. Ah.

Gtr. 1

3

3

Fill 1

Gtr. 2

Fill 2

Gtr. 2

Fdbk.

w/bar

F#5 C5 B5 F#5

Can't touch the bot - tom, ___ in too deep. Yea - a - a

Gtr. 3 2nd time only:

vol. vib. w/bar

7 6

A5 F#5 C5 B5

Ah ___ a. Can't touch the bot - tom ___ Oh. In too

Gtr. 3 2nd time

vol. vib. w/bar

12 12

* No repeat 3rd time.

Bridge F#5 A5 C5

deep.

Gtr. 1

let ring

Gtr. 2

w/slide

both notes vib.

Fill 5
Gtr. 3

w/bar

T
A 14 13 (13)
B

Fill 6
Gtr. 3

vol. w/effects

T
A 6
B

w/Fill 3 (1st time)

A5

C5

B5

A5

Oh _____ Oh. _____ Oh.. _____

let ring both notes vib.

w/Fill 4 (1st time)

C5

A5

To Coda ⊕

C5

B5

Oh. _____ Oh. _____

let ring

Fill 3

Gtr. 3

vol. > vol. >

w/bar

T 9

A

B

Fill 4

Gtr. 3

L rake

vol. full

T 9

A

B

Guitar solo

B5

3

C5

B5

B5

Gtr. 2

Gtr. 1

Gtr. 3

C5

B5

let ring

full

full

full

rake

rake

17

17

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17

17

C5

B5

E5

Verse
F#5

Ah. *ppp* *mf* *ff* *mp* 3. On the

(17) rake 2 (15) P.S. rake P.S. rake 17 17 slow bend 2 P.S. 3

8va.

A5

F#5

A5

edge of a Christ-mas-clean love.

F#5

A5

F#5

You - ou - ou - ou - ng vir - gin yea, from hea - ven

vol. < fdbk. vol.

vib. w/bar

A5 F# A

Vis - it - ing. N Yea. To the man a - bove her

3 3

7 5 7 7 3 3 3 4 3 4 7 7 7 6 7 6 7

* w/bar < vol. > < vol. > fdbk. >

0

* depress till slack

F# A

She just ain't noth - thin', and she

3 3

4 2 3 3 3 4 3 4 7 7 7 6 7 6 7

F# A

does - n't like the view, she does - n't like the view. She

3 3

4 2 3 3 3 4 3 4 7 7 7 6 7 6 7

~~~~~

< vol. > < vol. > < vol. >

6



w/Rhy. Fill 1  
F#5

C5 B5 *D. S. al Coda*

does - n't \_\_\_\_ like \_\_\_\_ the view. Oh he sinks him - self

Gtr. 4

w/slide

< vol. > < vol. < fdbk. w/bar

12 12 12 15 14

**Coda**

C5 B5 A5

Oh. Oh. oh. Ay. \_\_\_\_\_

w/slide w/slide w/slide

w/slide w/bar

Rhy. Fill 1  
Gtr. 4

w/slide

T  
A  
B

w/Fill 8 (2nd time)  
C5

w/Fill 7 (21st time)  
w/Fill 9 (2nd time)  
A5

w/Rhy. Fill 2 (2nd time)  
C5

B5

bot - tom.

Hey.

Hey,  
(Oh

Hey,  
Oh

w/slide

w/slide

1st time only

w/slide

w/slide

A5

C6

Hey,  
Oh.

Hey, \_\_\_\_\_ the bot - tom.

w/slide

8va.

w/slide

3

3

3

3

3

3

Fill 8  
Gtr. 3

vol.

Fill 7  
Gtr. 3

Fill 9  
Gtr. 3

Rhy. Fill 2  
Gtr. 2

8va.

slide up to  
indef point



# Free time

N.C. (A5)

N.C. (C5)

(B5)

(A5)

Hey hey hey hey hey hey Oh. Oh. Oh. Hey. \_\_\_\_\_

Steady Slide

Slide up to indef. point

random slide noises

\* Apprx. Pitches

\* Apprx. Pitches

N.C. (A5)

8va. \_\_\_\_\_

loco

grad. slide

w/delay and effects

vol.

random slide noises

\* repeats produced by delay.

Lyric by Eddie Vedder

101

vol. vol. fdbk.

### 1st Verse

w/Rhy Fill 1 (15 times)

\* D

Bm11

C

D

Bm11

\* Chords imp. by Bass

C

D

Bm11

C

D

Bm11

let ring

C

D

Bm11

C

Harm. Harm. Harm. Harm. Harm. Harm.

w/bar

D Bm11 C D Bm11

w/bar let ring

7 3 3

C D Bm11 C Chorus w/Rhy. Fill 2 D Bm11

Harm. Harm. w/bar w/bar let ring

7 7 7 7 7 3 3 3 3

C D Bm11 C

let ring

3 3 2 3 2 3 0 3 2 3 3 2 3 2 3 2 3 2 3 2 3 2

Rhy. Fill 2 Gtr. 1

let ring

0 2 0 3 2 2 0 3 2 2 3

T A B

Rhy. Fill 3 Gtr. 1

let ring

2 3 2 3 3 3 2 3 2 3

T A B

D Bm11 C D Bm11

Harm. Harm.

2 3

0 7 7 0 7 0 0

**2nd Verse**  
w/Rhy. Fig. 1 (15 times)

Gtr. 1 D D Bm11 C D Bm11

Gtr. 2 Harm.

Harm.

7 5

3 2 3 7

C D Bm11 D Bm11 C

Harm. Harm. Harm. Harm.

Harm. Harm. Harm. Harm. Harm. Harm.

Harm. Harm. Harm. Harm. Harm. Harm.

7 7 12 12 0 7 7 7 7 7 7

D Bm11 C D Bm11

Harm. Harm. Harm.

let ring Harm. Harm. Harm. Harm.

let ring Harm. Harm. Harm. Harm.

(7) 12 0 0 0 0 0 0 12 12 0 12 12 0 0 7 7



C D Bm11 C

Harm.

Harm. vol.

0 12 0 0

D Bm11 C w/Rhy. Fill 4 D Bm11

Harm. Harm. Harm.

Harm. Harm. Harm.

0 0 0 0 0 0 0 0 0 0 0 0 12 12 12

**Chorus**

Gtr. 1 D Bm C5 Asus4 D Bm C5

w/dist.

Rhy. Fig. 1 Gtr. 2

w/wah-wah

3 3 3 3 3 3 0 3 3 3 3 0 3 3 3 0

Rhy. Fill 4 Gtr. 1

clean tone w/dist.

T 3 2 3 3 3 3 3 0

A 2 2 2 2 2 2 2 0

B 0 0 0 0 0 0 0 0

D Bm C5 D Bm C5

fdbk.

wah-wah off

3rd Verse

D Bm C D Bm11

w/bar

w/bar

C D Bm11 C

H P

let ring

w/Rhy. Fill 1 (6 times)

D Bm11 C D Bm11

Harm.

Harm. w/bar

C D Bm11 C

D Bm11 C w/Rhy. Fill 5 D Bm11

**Chorus**  
w/Rhy. Fig. 1 (8 times) w/Rhy. Fig. 2 (7 times)

D Bm11 C D Bm11

Rhy. Fig. 2  
Gtr. 2

Rhy. Fill 5  
Gtr. 1

let ring  
clean tone

w/dist

T  
A  
B

C D Bm11 C  
 D Bm11 C D Bm11 C  
 D Bm11 C D Bm11 C  
 D Bm11 C

**Outro**  
 D5 B5  
 Gr. 2 Gr. 1  
 w/wah-wah

C5 D5 B5 C5  
 D5 B5 C5 D Bm7 C  
 Gr. 2

**Repeat while Fading**  
 1st time only  
 \* Diminuendo each time

**TAG**  
 ♩ = 80  
 Fade in  
 N.C. \*(D7)  
 Gtrs. 1 and 2 ad lib volume swells and effects.  
 vocals ad lib  
 \* chord imp. by Bass

**Repeat and Fade**

# RELEASE

Father...ooh...oh...oh...  
I see the world, feel the chill  
Which way to go, windowsill  
I see the world's on a rocking horse of time  
I see the birds in the rain  
Ohh...ohh...ohh...ohh...

Oh, dear dad, can you see me now  
I am myself, like you somehow  
I'll ride the wave where it takes me  
I'll hold the pain...Release me...  
Ohh...ohh...ohh...ohh...

Oh, dear dad, can you see me now  
I am myself, like you somehow  
I'll wait up in the dark for you to speak to me  
I'll open up...Release me...  
Release me (3x)  
Ohh...ohh...ohh...ohh...